

NOVEMBER, 1905

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A work suitable for church conventions, singing societies and school choirs, containing six solo parts, a basso, and two parts for organ, piano, or harp, and includes piano-vocal score.

This cantata is founded on the first chapter of the Book of Ruth, being a work of great dramatic interest.

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THE ETUDE

VOL. XXIII.

PHILADELPHIA, PA., NOVEMBER, 1905.

NO. 11.

from the inner musical faculty, not from the book alone, and is modified by all the necessary powers of interpretation." If you play him a scale it is a "malle scale" that he is listening for, and drills your thought and fingers into it. If you take up a C major study, every note of it is a "malle note" that he is looking over for depth, for plastic quality, for attack, for contrast, for modeling as part of a thought.

His hands on the keys give a sense of repose, certainty and power. The arm is, of course, held loosely. The hand-shape is only slightly arched, the sinewy fingers are well extended, and raised before their descent enough to give absolute accuracy. The wrist is raised lightly but firmly into one plane, and the hand is held more firmly than the pulling touch. Intensified in the mellow and fixated *marcato*, the tone comes from a flatter finger.

The technical exercises which he uses independently of notes are summed up in a series of his own, thought out upon Lauer's suggestions. They comprise all the necessary positions, rhythms and fingerings of the major and minor scales and chords, and of the various scales which cover the whole ground. There is also a set of exercises for wrist development. But it must be remembered that he receives only the student who is already well advanced and ready to work out on other keys and fingers any technical suggestions. As for instance in the "Czerny Virtuoso Studies" certain passages are selected for him, and for varying the fingers to develop certain fingers or emphasis.

I asked him once to do any exercise or movement in playing. His reply: "I measure my hands in playing." His test of the finger is the tone.

One of the most significant traits of his training is his facility of diagnosis. The needs and disposition of his pupil are so quickly apparent to him that in a incredibly short time the pupil himself sees that the right material and the right criticisms and the soundest possible development have been adopted.

His first study material is the composition of the modern teacher, ready to hold in the mind.

One cannot study long enough the classic experts. Blaum, the greatest teacher of mind and hand. All modern treatment diagrams are exceeded by Blaum. For polyphony is the most difficult of all. The highest and most valuable technical attainments grow out of the masses, and a sound command grows backward. In the first place the classic teacher makes the student think. In the second place the teacher makes him think.

He studies the Hummel Concerto in A and B minor, and the Concerto in F minor and in E flat major. These are splendid training, the E flat Concerto of Mendelssohn is still a hard nut to crack. From the technical standpoint, Czerny, Czerny's "Virtuoso Studies" especially, and the Concerto Op. 76, are not to be forgotten.

In the position, just as in every other composition section, which includes Czerny's "Virtuoso Studies" and

others, and mellowness of tone are important to gather and must suit his very critical judgment. Once Czerny satisfies him they must be retained in and

nothing under the sun.

Of course the same quality must hold for Bach, which he passes with a crispness, enlightenment and breadth that must be known to be appreciated. The



CARL BAERMANN

seen too far for the causes of the fault. I have heard him say: "Let us rather correct the faults. A fine performance is the best theory." It cannot be attained without a firm theoretical basis. Trunk and biceps cannot be separated. But the perfect performance cannot be subjected to strict theoretical analysis. Such theoretical teaching alone will leave stiffness in the pupils; they ought rather to show artistic inspiration and flavor. If they once play stiffly, that fault will always be noticeable; all attempts at interpretation and poetical feeling cannot entirely disguise it.

Baermann is first of all, an artist.

He is neither a pedagogue nor a theorist and with him there is no separation of the mechanical nor the vague and idle. From within outward is his view of music for himself and for his students. And whether the student knows it or not, he is learning to look at music that way. It is the inevitable

With such a standpoint, technique

is neither the end nor the means to

more than the end.

It cannot be

studied entirely apart from musical thought nor is it

studied entirely apart from musical thought.

True meaning

is neither a static

nor a mechanical

but a dynamic

and a living

and a moving

and a breathing

and a pulsing

and a flowing

THE ETUDE

MEN AND THINGS OF THE DAY IN MUSIC.

BY ARTHUR ELSON.

Bach is not to be laid aside, as the studies may be, after thorough practicing. A student who had spent weeks on one of the "English Suites," and flattered himself that at last it was satisfactory, was surprised to be told at the end of the lesson: "Good; now learn it!"

His pupils soon learn to delight in strictness, praise which at first seems to them the faint praise of condemnation. For he is strictness itself. "Music is too sacred a thing to make compliments about." And he is as severe with himself as he is with his pupils. They may be thankful if he says, "This may be practiced as a 'freak,' like the famous wind machine, but a new member of the oboe family, made by Heckel at Bielefeld. It is keyed like the oboe, but gives a tone that is fuller and richer, stronger even than that of the English horn.

In studying the greater compositions, one is struck with the individuality which is brought out for each composer. And it is a somewhat dazzling sensation, even for the most proficient, after weeks, or months, of days of toll over points which at times seem difficult, to realize that you have "the thing" in memory. It is yours, to know and to reproduce. And then you realize that interpretation can never be a matter of books. Finishing, polishing, hearing, repeating—from ear to ear and from finger to finger is the tradition. And that is a basis for your later, independent study.

As a young student, Baermann had interpreting the instructive privilege of listening or creating. To Franz Lachner's masterly and reverential interpretation of the classical symphonies, the conception of which carried him to some extent the Vienna of the time, Lachner was shown a full of incomparable inspiration and devotion, his playing of the Adagio of Op. 100 a revelation. But he warns against too literal acceptance of a composer's performance of his own works. "Executive tradition is not always a safe thing. Schubert exclaimed over his *Wanderer Fantasie*: 'Nur der Teufel kann solches Zeug spielen!'" Of the necessity, on the other hand, for the performer to create music, he says: "The perfect virtuoso is hardly possible unless he has also a producing mind. It is not necessary that he should compose great music, but he must have the imagination which will respond more profoundly. There is a shining star which divides the art of the mind which can also create, from the lower plane of achievement. To improvise is excellent exercise for the student, if he has the imaginative faculty. But unless he controls that, it will be ruinous to both the producing and the reproducing faculties. He must never improve when he sets himself to practice but must hold strictly to study, and never confuse the two activities."

Before endorsing his pupils for public playing, he requires the greatest thoroughness of study, and to finish one may seek the help of a teacher. In his view, it is in quality that counts. "Public performers are inclined to play too many compositions, and the quality of their playing suffers proportionately. It is not possible to play thirty-six sonatas with the same perfection that one could achieve in six or even sixteen. It is said that Rameau practised his 'Tambourin' only two pages long, for two weeks before playing it in public. It is the feeling for perfection, the sense for fine accentuation that cannot be content with less than exquisite finish." And when I asked: "Do the public feel the difference?" he said: "It is not to be expected, nor is it important, that they should all appreciate the fineness of detail. A part of them will see it; the rest will be uplifted and carried away by it, as Schumann says, though they may not know the reason why."

The impression which remains with Personality. one after a lesson or a talk with Baermann would be far from complete without the sense of his genial personality. The practical and the ideal are wonderfully proportioned in him. He is fond of nature, of animals and outdoor life, and interested in books and events over the world, quick at repairs and humorously at epigram. From a hereditary treatment, but in "L'Enfant Red," a five-cent comic paper with a Zola libretto, he strikes a lighter note. The *sec* abounds in melody, and includes adult children's songs.

Levade's "Pelleas and Melisande" has been received with interest at the Hague. The composer's vague harmonies would seem eminently suited to the shadowy suggestions of the Belgian dramatist, according to the success of the work. Maeterlinck's plays are furnishing librettos for other composers, for "Ariane and Bluebird" has been chosen by Dukas, and Gabriel Fauré is at work on "Sœur Beatrice." Bruneau's realistic operas have sometimes suffered from a heavy, moral treatment, but in "L'Enfant Red," a five-cent comic paper with a Zola libretto, he strikes a lighter note. The *sec* abounds in melody, and includes adult children's songs.

Open-air performances evidently arouse much interest in France; for no less than twelve thousand people witnessed Levade's new "Hérétiques" at Beziers.

The music showed much facility, though the work was handicapped by a poor libretto. Another open-air piece, given at Nîmes, was "Venus and Adonis" by Xavier Leroux. That composer, whose "Reise Chemineau" won such renown, has just finished "Chemineau," and is now at work on "Theodora." Paul Vidal is attacking an Egyptian subject in "Rameses."

The operatic ventures of Richard Strauss have not proved successful, yet the advent of his new "Salomé," soon to be given at Dresden, promises to be an important event. The libretto is based on the work of Oscar Wilde, and the score gains interest from the presence of a new instrument, the Heckelphone. Thus addition to the orchestra, not a new "freak," like the famous wind machine, but a new member of the oboe family, made by Heckel at Bielefeld. It is keyed like the oboe, but gives a tone that is fuller and richer, stronger even than that of the English horn.

Speaking of new instruments, the Ritter Quartet is still causing discussion. It consists of violin, Ritter viola, tenor violin (an octave below the usual tuning), and bass violin, larger than the 'cello. While its effects are highly interesting, present opinion rates it as a new combination rather than a substitute for the classical string quartet.

New operas are the rule abroad. Siegfried Wagner's fourth venture, "Brüder Lustig," is billed for November 11th, at Hamburg. Like his other works, it is a legendary subject, this time drawn from an Austrian source. Humperdinck is at work on "Das Wunder von Köln," while his "Heirat Wider Willen" has reached the Italian theatres. Max Vogrich, whose "Budhau" aroused interest recently, is bringing out a new work, while Cyril Kistler's "Faust" will appear at Düsseldorf. Berlin is to hear De Lara's "Moina," while Dalerco, of Geneva, bids fair to win Cologne success with his "Bonbonne Judith."

In England, the period of autumn leaves and musical festivals has come. Dvorak once remarked of the English: "They do not love music, they respect it," but the multitude of festivals would seem to disprove the fling. Ernest Newman, too, said of Bridge and Macfie that they had "the best musical school in a national school than a hen could hatch had boiled eggs." Yet the works of such men, heard in the numerous festivals, have led to something better, and the new school of Elgar, Coleridge-Taylor, and Bantock is now in full sway. The death of Walter Cecil Macfarren removes one on the old guard. His symphony, overture, and "Song of the Sunbeam" are hardly works of genius, but his piano pieces are receiving much praise in the press. London gave a cold reception to "The Swan of Tuonela," by Sibelius, calling it monotonous and lacking in ideas. Tuonela is the land of Shades, surrounded by a rapid black stream, on which a swan swims majestically, singing his song of life and death.

In Russia, Rimsky-Korsakoff enters the lists (publishers' lists) with a new opera, "Pan Voyevoda," also a suite from the same, consisting of Introduction, Krakovka, Nocturne, Mazurka, and Polonaise. Radmani's "Francesca da Rimini" is another work of trouble; a well-known Milarenchor arrived in haste, confident of victory; but at the sight of their part still, still aware from the fruit, the audience burst into laughter, and the number became a hopeless piano concerto with added parts for six voices.

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MADAME WANDA LANDOWSKA.

BY ROBERT BRUSSEL.

(Translated from the French by Edw. Burlingame Hill.)

The triumphant success which Mme. Landowska has experienced at Brussels, Berlin and Vienna, calls fresh attention to the harpsichord, which was for so long either forgotten or ill-played. It is even possible that a considerable musical revival may arise from



MME. WANDA LANDOWSKA.

this new interest in the harpsichord. M. Gustave Lyon, a master in the production of musical instruments, has made harpsichords of such perfection that the Musical Museum at Berlin has recently acquired a specimen for its celebrated collections.

Some explanation of the mechanism of the harpsichord may not be uninteresting. The harpsichord has several keyboards (usually two), various stops and pedals. Each key is connected with a narrow strip of wood, which, in turn, is furnished with a tongue of wood, mounted with leather, forming a sort of spike. This spike acts as a jack, which is inserted into a jack which turns the string to its place after the note is played. There are several ranges of jacks and strings which can be used separately or in different ingenious combinations. Even the tone can be varied not only by the skill of the player, but by employing the stops. The tone itself is directly produced by "feathers" attached to the jack, which pluck the strings instead of striking them. The "feathers" are sometimes made of leather, but generally they are obtained from the plumage of the raven. It is of the utmost importance that all the materials used in the construction of a harpsichord be of the greatest quality. French harpsichord performers laid especial stress on this point. It only remains to remark that by means of a delicate mechanism, the "feathers" can change position underneath the strings, furnishing further variety in tone. The stops of the harpsichord, which change the quality of tone, are moved by pedals, so that in rapid passages the hands of the performer need not leave the keyboard.

Whereas today fifty workmen unite their efforts to produce the modern piano, formerly but one, both artisan and artist, put together the action, made the frame and case, fitted the strings, prepared the "feathers," and with the assistance of paintings, tuners, and finally played upon it himself. He then received a certificate as "master."

The harpsichord seems to date from the beginning of the 16th century, and is a descendant of the virginal, so celebrated in Queen Elizabeth's time. The virginal, in turn, belongs to a family of instruments which had a considerable vogue before the invention

of the harpsichord—among them, the clavichord and the clavicembalo. The clavichord was an instrument of real artistic value. Its case was square, it originally had no legs, and its strings were placed from one side to the other. This instrument was the favorite of Johann Sebastian Bach, and it was for that he wrote the two famous collections of preludes and fugues.

All these instruments were in use until the 19th century, when the piano with hammers displaced them for good and all. Nevertheless, the harpsichord has always had its illustrious champions. "The piano," Voltaire once remarked, "is the invention of a tinker in comparison with the harpsichord." In fact, the harpsichord has played a prominent part in the music of the 16th, 17th and 18th centuries, and masters like J. S. Bach, Frescobaldi, Champonneires, Couperin and Rameau have written for it in all the plenitude of their powers.

To Madame Wanda Landowska should belong much of the credit for bringing the harpsichord into musical favor. Not only is the general tendency of her musical tastes, but the subtlety of her musical emotions render her an ideal interpreter of this individual music, in which delicate interchange of sonorities is combined with rare melodic invention. Madame Landowska brings to her performances a spontaneous grace and a delicacy devoid of all mawkishness which reproduce perfectly the spirit of the harpsichord. Her manner of playing this instrument has the charm of absolute novelty. It is not merely the seduction of curious and exotic sonorities, but the absolute personification of the spirit of an epoch. She carries on the tradition of the women of high degree who played the harpsichord during the 15th and 16th centuries, adding also her personal feeling for this style.

The renown of Wanda Landowska is wide-spread. At a recent French musical convention she was given high honors. She is a familiar figure on concert platforms in France, Belgium, Germany, Austria and Poland. Her face, with its large, velvety, deep-set eyes, a dreamy profile with a certain timidity of outline, recalls the frail heroines of Maeterlinck or the women of Burne-Jones. She possesses a natural individuality of attitude; her gestures, supple and caressing, however all the charm of specificity, and above all, her hands (an inward manifestation of her personality) are the finest and most expressive that one can imagine. She plays simply, with a reverent devotion to her task, and the olden music that she dreams, awakens in our memory delicate visions of aristocratic ladies in Watteau costumes smiling at their cavaliers, while Rameau improvised.

Wanda Landowska, marvelously endowed with intelligence, gave evidence of musical taste at an early age. While still a child, she exhibited a natural repulsion for everything not vital or sincere, for all musical expression which was that of a clever trickster, rather than of an artist. Her virtuosity, which is so extraordinary that one of her eminent contemporaries said that she had two right hands, remains always in a subordinate position, a means to an end. While still young she absorbed the works of Johann Sebastian Bach, and penetrated not only his musical thoughts but the characteristic spirit of his period.

When Madame Landowska first became interested in the French harpsichord composers of the 17th and 18th centuries, she was not content with playing such of their works as were already known and published, but by patient and laborious researches in libraries and collections, to which she had been unfortunately forgotten, she added to the number of equally meritorious but hitherto unknown compositions. This added to the spirit of these works she studied other arts and the customs of the epoch, and went so far as to study the dances connected with these harpsichord pieces to arrive at a more perfect conception of their character. She also studied the harpsichord literature of Italy, England and Germany. Each piece reflects under her fingers the true sentiment of which she possesses the secret. If she has relegated mere virtuosity to a secondary position, she has done as much to control her tonal effects. Her fingers, which might be termed "little hammers," after Rameau's expression, not only possess an extraordinary flexibility, but also a strength which gives her tone an unusual beauty. In this way she can produce subtle shades of color, while preserving the purity of the melodic outline.

The harpsichord masters have in an ideal interpreter, because she is able to give to their works the true color of their period, an atmosphere that

is at once dreamy and precise. Wanda Landowska is one of those rare women virtuosi who do not try to imitate the masculine style. She has the intelligence and the good taste to maintain in her art an exquisite and attractive femininity. Madame Landowska is only "curiousous" to preserve the individuality of each piece, but she avoids sedulously the ordinary routine of programs in which one piece follows another without regard for sequence. Each program forms a complete whole and a definite purpose regulates its construction. A certain good fortune has united the artist to the works most favorable to the display of her talent. She has assimilated them so deeply, and has made them so large a part of her life that she seems like a musical daughter of that Bach, who has shown her her own individuality, and of those masters whose she has reigned once more to human admiration.

This new epoch of the harpsichord, which is largely due to Madame Landowska, will have the effect that it deserves. These harpsichord works revived in their proper conditions will prove most valuable in that they will be associated with grandiose masses of music. Today, music is somewhat weary of the sublime on a large scale. It is weary of routine pianistic literature, and conscious that it is impossible to go farther in brutal effect without sacrificing the very nature of music itself; it is tentatively searching other horizons. The present re-awakening of interest in the harpsichord, and the hearty reception accorded Wanda Landowska seem to accord perfectly with our new artistic necessities.



TWO MANUAL HARPISCHORD BY RUCKERS.

HOW MAY A CHILD'S MUSICAL TALENT BE DETERMINED?

BY JAMES FRANCIS COOKE.

One of the first questions usually presented to young teachers is: "How may we tell whether a child is talented?" The parent applies to the teacher for the instruction of some young person and the first inquiry is: "Can you tell whether he has any musical talent?" The parent little knows that the question has been the basis of volumes of discussion and little definite opinion. The teacher, many times, unfortunately, prompted by an empty pocket-book, assumes that a course in music cannot do the child any injury and fearing the loss of a possible pupil, always replies: "Yes, he has musical talent." In making this assertion he can hardly be called untruthful, for very few children come into this world who do not possess sufficient innate love for music to accomplish results quite satisfactory in proportion to their intelligence. It is true that several men and women of note (among them Wendell Phillips) had a positive aversion to music. In fact, they were unable to reproduce melodies vocally. It is perhaps safer for a pupil not possessing what is commonly called a good ear, to be taught the piano rather than the violin or other string instruments less mechanical in construction than the piano.

Should the teacher examine a new pupil and find that the child prefers a trashy composition to one of the better class, this should not be taken as an indication of lack of musical talent, but rather as an indication of an unfortunate environment which has produced the condition. Musical taste is cultivated, and while the condition of the trashy composition creates an unhealthy or abnormal appetite for music of its class, the presence of this appetite should not be mistaken for the child's natural musical taste. In fact, musical taste and talent are two very different things, although commonly confounded by the general public. Musical taste is cultivated by intel-

lectual effort which leads to a proper comprehension and an analytical appreciation of masterpieces—simple and great, and in obtaining this taste by present methods are intrinsically tedious. However, the very sense of satisfaction that follows true artistic accomplishment after genuine labor is one of the very factors which establishes what is known as musical taste. To penetrate into the varied mysteries of musical art requires at least the amount of mental labor customarily spent in enabling one to play a masterpiece. Until this is done, that masterpiece which he is said to have been mastered and works for other instruments as well as orchestral works of similar calibre, lies beyond the keenest appreciation of the student. Our eminent American artist, J. M. Whistler, said in connection with the famous Ruskin-Whistler libel suit: "Merely seeing pictures does not make an artist or a critic. The policemen in the National Art Gallery sees paintings day after day but he can hardly be considered an artist or an art critic." Whistler contended that Ruskin could not be rated as a competent critic, as he had simply written about art, and had not the technical experience in the technical branch of art usually acquired by work themselves. Musical taste or what most persons commonly call musical talent depends upon the pupil's education, and one of the great disadvantages of piano-playing instruments is that they afford no opportunity for the proper mental development of the talent of the possessor leading to a true appreciation of an art-work.

Perhaps the safest methods of measuring a child's musical possibilities are first to estimate the child's general intelligence and then his desire to commence the study of piano. Intelligence and a strong desire to study almost invariably lead to good results. The present writer is inclined to look upon the child-like habit of strumming upon the keyboard as an encouraging sign, and if the little one gives any indication of trying to pick out original melodies or reproducing those previously heard, musical talent is certainly evident. It should always be remembered that musical talent is a matter of degrees, and not a matter of infinite capacity. A child may be less talented, but very few children can be said to be without talent. It often happens that a child shows a strong disposition to study music and is reasonably successful as a student, and is, at the same time, very dull at other studies. Such children are in the long run less successful than their comrades with broader capacities.

OUR OPPORTUNITY.

BY FAY SIMMONS DAVIS.

AGAIN A new season of activity faces us, and let us thank God for that! Too much play and no work makes Jack not only dull, but stupid. Enough, however, is not good as a feast.

The summer, when we teachers "laid down the shovel and the hoe" has passed. Fall is here, and the shoveling and the digging must begin again in earnest. Deep down to the roots of all musical things we must go, discarding all unnecessary, dead material, as we plant that which is now more essential. The musical harvest of 1895-1896 seems golden for all who will work and gather in the fruit.

Standards as we do, just over the threshold of a new year, teachers should have a "heart-to-heart" talk with our consciences and ascertain if we are truly worthy or unworthy of the success for which we intend to strive. If we honestly weigh ourselves and are not found wanting, then we must act a moment, but be "up and doing with a heart for any fate." In proportion as we succeed in the deep, true meaning of the word, so will the progress be assured of all who depend upon us for instruction.

WOR.

The proof of a man's power is not in his mere possession of it, but lies in what he accomplishes with it. Possibilities do not make success—only the realization of them counts for important results. There is only one way to accomplish and to realize, and that is by striving and working with all one's strength and energy.

We intend to conquer all obstacles this year. Work we mean to do, and work we must find to do. A great man once remarked: "Wherever I may be, I

THE ETUDE

shall, by God's blessing, do with my might what my hand findeth to do, and if I do not find work, I shall make it!" The season of 1895-1896 is ours. The greatest and most beautiful of all things (our work) is with us for the effort. There are the lessons we have to teach, the books we have to write, the music we have to look over and grade, the studying of each pupil's needs and the prescribing for him as a physician does for his patient; all of these and more, are for our hands, hearts and heads.

"Learn! Do! Try! He who resolves upon a line of action, by that very resolution often seizes the harshest of it and secures its achievement." There is a splendid inscription on a broken helmet in Battle Abbey, which reads: "L'espoir est de ma force."

CONCENTRATION OF TIME.

Every day and hour, and moment, even, must be systematically planned for, and utilized to the greatest advantage.

There is not a book on "Success" that does not reiterate over and over again, the importance of this advice. Every successful man will tell you how much of his success was due to his working in the odd minutes. It is truly wonderful what can be accomplished in always finishing one day's work before the next one dawns.

The mother of one of my pupils said to him one day, as he was going to school, "Will you try to have a good day and learn a lot, my son?" "Yes," was the answer, "for I'm not going to waste a minute." There's the secret! The occupied minutes are what count for success, and the unused ones for failure.

We have often adjusted my metronome at 90, and then worked to see just what I could accomplish before a minute was over. Sometimes the technical improvement of my fourth and fifth fingers would surprise me; oftentimes a short letter could be written or a lesson outlined, or an inspiring passage gleaned from a book during that precious minute, which would come no lack again! And such minutes make the hours, and the hours the days. The first verse in "Pooh, Pooh, we will go to bed" would be bettered if the world might be beforehand with his business; it is not only ill management, but discovers a slothful disposition to do that in the afternoon which should have been done in the morning."

It has been said that "tomorrow is the day in which idle men work and fools reform." Many great men have printed over their desks the word "Today"—and attributed their success to living up to its significance.

Watchers were invented, not for us to eat, sleep, and be merry by, but so that we might be bettered and plan for and use our time in relation to our best-ness or our profession. Many muselmen are like some watches—always in working order. These men succeed. Others are always "run down" and out of working order like a valueless time-piece. Such men are sure to fail.

The old German proverb, "Denn mangel gehet die Welt," is a good and true one to remember.

It is the busy man (the man who makes his hours) who is most content for something who proves the man of influence.

"Now is the syllable constantly ticking from the clock of time. Now is the banner of the prudent. Now is the only time for us. That Now is ours. Then may never be."

If all the teachers who read these words will but enter this new season of action with more system and intensity of purpose, and with more system as regards the use of time, there will be no shadows of hours imperfectly done to darken the profession they love. And the results which will count for advancement and for a higher musical atmosphere everywhere will prove of marvellous proportions.

Why destroy present happiness by a distant misery which may never come at all, or you may never live to see it? Every unfeeling grief has twenty shades, and most of them shadow of your own making.

—Rydene Smith.

Joy to be good, to keep life pure from degrading elements, to make it constantly helpful in little ways to those who are touched by it, to keep one's spirit always sweet and avoid all manner of petty anger and irritability—that is an idea as noble as it is difficult. —Edmund Howard Griggs.

"Hebe is my strength."

"To the courageous belongs the world."

Children's Page



A DISCORD.

MR. CARL W. GRIMM, of Cincinnati, has kindly sent to the Editor a copy of the program of the class drama, "The Night Journey," for 1904-1905.

Quoting from the announcement, we offer to our readers the following excellent suggestions: "The points kept in view are both practical and artistic, and are certain to develop the appreciation of the good and beautiful in music. The object is to promote musical intelligence and interest in every direction; to help pupils to learn to play without fear; to study with more definite aims; to gain knowledge of the great composers and to take delight in their works. The Junior and Senior classes will have their own meetings, but occasionally pupils of the Senior class may play different parts in the belief that the Junior class, being younger, overeas, etc., are to be studied in four, six and eight hand arrangements. All students desirous of increasing their knowledge have the free use of a select library of musical literature. Such pupils will receive assistance in choosing books to read. Parents are requested to be present at these meetings, which are not limited to pupils only; each may bring a guest." The following topics were treated musically and with essays: Mozart, Haydn, Beethoven, Mendelssohn, Russian Composers, and Tchaikovsky. Several "Musical Domino" parties were given, and readings from *The Etude* were used to enforce the lessons of the music.

A CLASS READING, WITH QUESTIONS. It is suggested that the club members read the following aloud, in turn, then all books being closed, the presiding officer will ask the questions.

FOLK-SOSONS.

As the name indicates, folk-songs were (and are) songs of the people, and had their origin among the humble, rustic people of many lands. It was the custom of these people to sing of their wars, their victories, their trials and their hardships; also to sing of their heroes and the joys of daily life. There were songs, too, of a sentimental kind, which told of the woes of parted lovers, etc., and still others which were used to accompany dancing. (The original meaning of the word "ballad" was a dance.)

Folk-songs may be traced very far back of the 12th century, originating first among the ancient nations: the Hebrews, Greeks and Romans, and later among the people of Germany, Italy, France and Spain; also among the Celtic races, the Scotch, the Irish, and the Welsh. Folk-songs are still sung among the rural populations of several European countries.

Unfortunately, many of the melodies of folk-songs of the Middle Ages have perished, for the reason that they could only be handed down orally, from one generation to another, the art of writing music being, of course, unknown until comparatively recent times. All that can be found of such melodies comes from the latter half of the 14th century, when composers sometimes used these popular airs for themes upon which to build sacred compositions, masses, etc. The names of some of the ancient songs still remain.

The songs of the early Scottish people came much in common with the folk-songs of Greece, France, Portugal, Denmark and Italy. Scottish ballads undoubtedly had the same origin as the folk-songs of other nations; that is, they were composed by professional minstrels, as some writers have thought. Many of the legends upon which Scottish ballads were formed are found to be a part of the stock of primitive folk-lore. It is interesting to note that the story of "Proud Lady Margaret" in Scotland, "Lemore" in Germany, and "Age and Elsa" in Denmark, are all founded on a Greek legend of "The Night Journey," which tells of a dead brother who, wakened from his sleep of death by the longing of love, bore his living sister on his saddle-bow, in one night, from Bagdad to Constantinople.

QUESTIONS.

1. What does the name of folk-song indicate?
2. Of what did the people sing?
3. At what period in the world's history did folk-songs originate?
4. Mention some of the ancient nations that originated folk-songs.
5. Mention some of the later nations who thus express their themselves.
6. Are folk-songs still in use, and where?
7. Are the melodies of folk-songs of the Middle Ages preserved? Tell what you can on this point.
8. From what century do the oldest folk-song melodies, of which we have record, come?
9. How have these been preserved?
10. What can you tell about Scottish ballads?
11. Mention a legend that has been used by various nations as a subject for songs.—Robin.

EVERY WELL-CONTRIBUTED piece of music has a tendency to call up some kind of picture in harmony with itself, in the mind of the sympathetic listener. There can be no harm in putting the mental picture into words, if we but remember two very important facts: 1st—the more we have within ourselves, the more we will find in the piece; 2d—neither picture nor words can express its entire content. Music has much more to say than could possibly be said in words. You know "what" words end, there music begins."

Many young piano students are quickly learn it by heart, and readily gain an impression of its meaning. It may be learned by them, even if they cannot grasp all its composer put it into it. Let me describe a picture that rose in my mind when I was a small girl and played this piece.

A bright-faced young farmer appears in the picture, driving a stout, strong pair of oxen, in a wagon heaped high with hay. The animals look so sleek and well-fed, one feels sure they are fit for any duty that may be imposed upon them. Asleep on the load of hay is a chubby, rosy-cheeked boy. It was

he who made those heavy chains of red and white clover that hang so jauntily about the necks of the poor oxen. They are on their way home from the hay-fields, where each has had his part in a faithful day's work. Even the farmer's little son has pitched hay and made garlands until it is time to go out.

As the wagon jogs along, the farmer sings a joyous song. He is well content. His labors have been crowned with success. A happy home awaits him.

Why should he not be merry? The song he sings has for its accompaniment the motion of the wagon and the voices of all nature about him. It is in the key of F, in common metre, of a brisk movement, and is divided into two parts, the first part composed of eight measures, the second of twelve. The farmer has a rich-toned, manly bass voice, and seems to sing with his whole soul into his song.

The opening phrase of this, which begins on the unaccented eighth before the first full measure, is a burst of gladness in the tonic. The second gladness follows in the sub-dominant of the second measure. In the third, a question is asked, but the question is questioned in the fourth measure, second beat, by the dominant of the dominant. The measure ends with the dominant triad of the key, having dropped the seventh which made it the question chord. Then the four measures that follow repeat the message of the first four, making it even more insistent. What does it all mean?

Why, it is as if the farmer, while caroling forth the joy at going home, felt an underrunning of thoughts and emotions, and all would be well when he reached there. In the first six measures of the second part of the song the questioning predominates.

It has been a long time since morning.

Will all be at home as the farmer left it?

Evidently disaster is not greatly feared by him, for his song

ever finds its way to the joyous major tonic.

The opening beat of the sixth measure presents the first minor chord of the song, the relative minor to the sub-dominant chord. It is a reminder of the sorrow that often comes unawares, but though it is thrust aside by a glad answer to the question that follows.

Suddenly a new element is added to the piece. A new minor melody, with the farmer's bass on the last eighth of the sixth measure, and repeats with him the first four of the preceding six measures. It is the voice of the good man's wife, whose own soul has been echoing at home the emotions that have been stirring within him. With beaming smile, she stands at the farm-house door, the precious baby in her arms. The two concluding measures are sung by the merry farmer alone. Their song is the same as that of the closing measures of the previous strain of six, but they differ in the final tonic chord of the accompaniment, which being here in the first position, expresses the return home. After wandering and labor, the farmer is at rest.—Aubertine Woodward Moore.

JOHANNES BRAHMS colored sails, with their maze of cordage, yellowish brown sails drying in the sun, tall red gables and apple-green decks, tattered yards threatening the neighboring windows, derricks standing under padded roofs, tackles lifting heavy freight out of vessels and into houses, clumps of trees, gables overtopped here and there by belfries and spires—all this lathed in smoke, traversed by sunlight and glistening back the glitter of polished metal, the fairytale black and white, the foreground full of vigorous color—this is the "old" city of Hamburg, Germany, in which Johannes Brahms was born in 1833, just when Felix Mendelssohn was making the early part of the city vibrant to his magic baton.

Johannes (that means John) was born in a great six-storyed tenement house, in a narrow little court, where the family washings hung on the lines strung from the house to the railing every day of the week, and tow-headed children by the dozen played about the door-steps.

His father was a musician who played in a band at the restaurants and in a theatre orchestra. His mother was a sweet, simple woman who got up at daybreak to wash, sweep, two-room apartment, and who talked to her little son about truth and honesty and manliness while she knitted his stockings and mittens.

Johannes Brahms was yet one of the multitude of musicians that have been intended for the law. Johannes' father had decided on the day of his son's

birth that this son should be a musician, but he meant a musician like himself, one who would play in an orchestra, flute, horn or violin; and when he found that his small son would practice on the piano and on no other instrument, Papa Brahms was very angry. He said all manner of things about men who played the piano; said the piano was nothing but an "old box of rattles;" and that one could not make real music on it. But Brahms, Jr., had a way of thrusting out his lower lip when he was very determined about a thing, which people soon learned was a sign that he was not the one that was going to give in; so when he stuck out his lip and clung to the piano with both hands, his father gave in and got the best piano teacher that could be found for him.

Johannes' education, however, consisted of a great deal more than learning to play the piano. He also began to study the theory and science of music when playing and along with this he received a musical training such as only the son of an orchestral player receives. As soon as he could walk, he began to go to rehearsals of the orchestra with his father. Here he listened to the leader day after day, and year after year; poked his nose onto the scores and learned to read them; puzzled over the different instruments, learning the mechanism of each and its relation to the entire orchestra, and, as he listened to the men repeat the same over and over again until it became perfect, he learned the greatest lesson of life, the lesson of thoroughness, and took for his life motto this: "Thoroughness before everything."

11. PIANO PRACTICE.

Once he got his way about studying the piano, he settled down to such study and careful practice that he made rapid progress, and the friends who heard him play said to his father: "Why, your boy is a prodigy! You should take him on a tour! You could make a fortune on him!" So Johannes' father made plans to bring him to America and get rich exhibiting little Johannes as a musical wonder. He took him to the desk where he composed the music that made his name, and, unlocking a drawer, showed him two boxes with the tin soldiers neatly laid away, saying (and he was then thirty years old): "The happiest memories of all are resting in these boxes."

AT SCHOOL.

When he was twenty, he was introduced to the Schumanns, Robert and Clara, and there and then, the son of mine is going to be a man of a *professional* musician. He practiced much every day, and also studied the theory of music and how to write it. So I ask you to make his school tasks as light as possible that they will not take up too much of his time, and that they will not encroach upon his music studies." Herr Brahns had the very best intentions in going to the master in this way, but he made it harder rather than easier for his boy, because the school teacher was like a great many who are teaching today—he could not believe that any study was not taught in his school.

Some said that he was recognized as the leading spirit in absolute music, and somebody else that "much of Brahms' music owes its greatness to his powerful and beautiful character more than to his artistic temperament."

He wrote many songs for children, for he loved little people very much. Perhaps you know "The Little Dustman" and "The Lallyho." They are in most children's song readers.

Long ago, when first I read about the men who were the great ones of all time, I was told that any study was not taught in his school. "Because in all the trials of his life with wife, poverty, etc., he preserved his amiable disposition, as his music was such a solace to him, and your teacher would like to strive always to make that impression upon the minds of the young. That music if cultivated properly would be an unfailing source of happiness." "Whom do you write pieces for?" "The people." "Where does man do the most good?" "Which of the masters is your favorite?" "Sometimes the name of some violinist and of some musical person are written on song slips and handed to each member, who is required to rise and tell the meaning of the term and something of the musician. Sometimes, if the weather prevents a full attendance, we play "Musical Auction," of which the members are very fond. We have recitations of musical subjects."

CLUB CORRESPONDENCE.

The music pupils of the Academic and Commercial Courses of Notre Dame Academy have formed a musical club which they have named after St. Cecilia, patroness of music.

OUR MEETINGS.

Our meetings, which will take place the first Friday of every month, will consist of a study of the lives of the great musicians, and a course in history of music. A program of vocal and instrumental selections with occasional readings, will form a prominent part of the evening's entertainment.

OUR OFFICERS.

Florilla Ballou, Secy.;

Frances Mellon, Vice-Pres.;

Gertrude Leonard, Pres.;

M. W. Sykes, Vice-Pres.

Our motto is "Practice makes Perfect," and our colors are green and gold.—*Florilla Ballou*, Secy.

The Grammar grades of Notre Dame Academy have formed a musical club to which we gave the name of "Mozart," and took as our motto: "To work is to live."

We have organized a musical club, called: "The Progressive Etude," with ten members. We meet every alternate Saturday. The club colors are green and gold, and the club flower, the white rose.—*George L. Long*, Secy.

St. M. Leontine, our moderator, gives us theory questions, many of which are taken from *The Etude*. The officers: Mollie Bree, Pres.; Marie Antoinette Diaz, Vice-Pres.; Etta Isaacs, Secy. The members are called upon to play some selection that will afterward be analyzed by the others.

Notes will be taken of each meeting and remarks concerning the improvement of the pupils will be made.—*Frances Isaacs*, Secy.

The junior group of Mr. Tico, E. Payne has organized a musical club, the name to be the "St. Cecilia Club"; colors, purple and gold; club flag, pennant shape and size of the club colors. The officers chosen were: Charlotte Hoag, Pres.; Lucile Hall, Vice Pres.; Grace Clavine, Secy. The club meets every other Friday for the study of musical matters, biography, etc. A few members play at each meeting.—*Geo. E. Payne*.

The pupils of Mrs. Mary Taylor have organized a musical club, consisting at present of eighteen members. It will be known as "The Mozart Club." The following officers were elected: Frances Larson, Pres.; Marcus Borden Smith, Vice-Pres.; Marie Stewart, Secy.; Sara Houghton, Treas.; Jennie Potter, Cor. Secy. The club meets the last Saturday of every month and the program consists of a short sketch of the life of some composer and several musical numbers rendered by the members. A collection of our money is taken to help the poor in our community in which much interest is taken. We organized in June and our colors are lime green and old rose; our flower is the carnation.—*Jennie Potter*, Secy.

The Hermon Seminary Music Club, formed of the members of the graduating class, held its first meeting in June for the purpose of organization. Officers were appointed by the Musical Director, Miss Virginia Castleton, to serve for one year. The members will meet every Saturday evening, and the officers in turn, and each hostess will arrange in advance a special musical program for the occasion. The September meeting will be held at the home of the president, Miss Nettie Bradshaw.

Last winter it was my purpose to organize my whole class into a club, but up to date have not accomplished anything with any except the junior members of the class. There are ten girls, meeting every Saturday. Each one acted as secretary in alphabetical order, so that each one had an opportunity for serving in that important capacity.

We have a regular program. As the roll is called, each one gives a musical quotation or current events a reading on some musical character, which is arranged in paragraphs and answered to questions, each one reading a portion of the answers.

Some music must be answered personally, as "Why is Haydn an appropriate name for our musical club?" And, "Because in all the trials of his life with wife, poverty, etc., he preserved his amiable disposition, as his music was such a solace to him, and your teacher would like to strive always to make that impression upon the minds of the young. That music if cultivated properly would be an unfailing source of happiness." "Whom do you write pieces for?" "The people." "Where does man do the most good?" "Which of the masters is your favorite?" "Sometimes the name of some violinist and of some musical person are written on song slips and handed to each member, who is required to rise and tell the meaning of the term and something of the musician. Sometimes, if the weather prevents a full attendance, we play "Musical Auction," of which the members are very fond. We have recitations of musical subjects."

The girls often search the *Etude* for quotations, current events and readings like "How Goetzl became a Musician," a sketch of the author of "Home Sweet Home," and many others equally as interesting. The words of the songs are written from dictation, and some time is spent in practicing them both in union and part songs.

All these exercises are interspersed with piano solos, piano duets, piano, violin and mandolin music.—*M. W. Sykes*.

THE ETUDE



Monthly Journal for the Musician, the Music Student, and all Music Lovers.

Subscription, \$1.50 per year. Single Copies, 15 Cents.

Foreign Postage, 72 Cents.

Liberal premiums and cash deductions are allowed for obtaining subscriptions.

Remittances should be made by post-office or express money orders, bank checks or draft or registered letter. United States postage stamp is always used for mailing. Money sent in letters is dangerous, and we are not responsible for its safety.

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ADVERTISING RATES will be sent on application. Forms close on 10th of each month for the succeeding month's issue.

THEODORE PRESSER,

1712 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

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A noble profession is teaching. The teaching of an art should ennoble both teacher and pupil. Should it not do so if the teacher is at fault, both in his own character and in the use he makes of his opportunity. Work for permanent impress.

"She stoops to conquer" might well be the description of the life of many a music teacher. In fact, the teacher who will not "stoop to conquer" misses half of his opportunities for success in his chosen field. That is to say, the teacher must descend from his or her own position of advancement and place himself on the plane level with that of the pupil. He must push, not pull. He must help, not merely call out: "Come up higher."

Some think it a disgrace to teach beginners. Why not? Are we not all pupils? Is not the most advanced student still to be a pupil if he makes further advancement? Does not the whole musical world sit at the feet of the Paderewskis and Jochums? Are we not all engaged in preparing the people for the final instructions they receive at the hands of the great artists? The only thing in this connection to be ashamed of is that the work be slovenly done. If the preparation be poor, if the ideals be low, if the musical spirit be lacking, if the work be mere funfactory, if it be on a purely mechanical plane—then that is the real disgrace. And the greatest shame should be the lot of the man or woman who falls short of his or her best capabilities. "Act well your part, there all the honor lies," sings the poet; to act poorly your part, to be careless, thoughtless, to be any sort of quack—there lies the shame.

Teaching the rudiments of music is as creditable an occupation as teaching the interpretation of Beethoven; it is as truly a necessary work in the musical world, though it does not get the credit or the emolument of the latter. Yet when did the laborer get the hire for which he is worth?

As a teacher in the kindergarten and the primary departments of the day-school has more effect on the future mental and moral status of the child than the high-school teacher, so does the teacher of the early grades of music have more effect on the artistic standing of the pupil than the one who teaches the Chopinesque graces or the Beethovenian ponderosities. The man who lays the foundation does not receive the plaudits awarded to the one who adds the fancy cornice or the tapering spire; but his work is more necessary to the building and more permanent in its results. The teacher of rudiments need never be ashamed of his occupation. He is laying a foundation that will last through all time. On it will be imposed all further musical learning. If his pupils be well-taught, then he may take pride in his work and feel himself as necessary, as valuable, as deserving of proper emolument and social position as the one

who may hold his head higher because he deals only in sentimental interpretation.

Do not lower the dignity of your place in the profession by thinking less of it, or of charging less for your efforts. Make yourself a specialist in the line of foundation laying—but by this I do not mean that you have to follow any "patent" method or much lauded "system" of work—and demand what is due the specialist in any line of instruction. The public will take you at your valuation of yourself. See that it is not too low.

One of those persons who delight in statistics offers some interesting figures in regard to the extent of the action of eye, brain and fingers in rapid piano playing. He says that in playing Weber's "Moto Perpetuo," a pianist is obliged to read 454 notes in less than four minutes, or about fifteen thousand a second. He further says that the pianist must cultivate the fingers to 1500 signs in one minute, the fingers to make 2000 movements, and the brain to understand all these movements. He indicates a point of importance in saying that the eye can only receive about ten consecutive impressions in a second. Therefore, a player reading a new composition from runs and rapid passage work of various kinds must, otherwise he must be limited to a lower rate of speed than is possible to the fingers. Here is also indicated the function of memorizing, for the brain can direct single impressions through the eye.

These facts are right along the line of the best modern teaching, which calls to the aid of the player the various resources of harmony, analysis of chords, phrases, rhythms, and various figurations which are familiar, the extreme notes (first and last) being those specially observed. It is also plain that teaching that is based on such a plan as this improves the mind, gives it power to co-ordinate and to retain. Teachers may make experiments with the metronome to test the rapidity of their finger action, as well as that of their pupils. Set the metronome to 120 quarter to the minute and play a scale in sixteenth notes; that will give 480 notes to the minute; change to thirty-second notes at the same metronome indication and we make 960 notes to the minute. Many intermediate rates are possible, as for example, set the metronome to 120 and play a group of six notes to the beat.

When the fingers have thus been thoroughly drilled, a sub-conscious skill is acquired, the result being a considerable increase in rapid execution. The moral is obvious: Pupils should memorize all scales, arpeggios, and the various scale and rhythmic figures found in their technical exercises and then devote some time each day to promoting rapid fingerling.

A WRITER in one of the magazines gives a bit of philosophy about music which will doubtless prove a comfort to those who believe that music in social gatherings should be naught but an accompaniment to conversation. Says the writer, a woman, as we can judge from the last sentence of the quotation: "At social gatherings music always hushes by music. In my own experience when a noisy man and I have stood together speechless, no sooner did the piano break into our appalling silence than it was seemed to inundate us. The dumb man spoke as if by magic; and I, who hitherto had nothing to say, couldn't talk fast enough." Music, a creator of ideas! Unfortunately, we are not told as to the nature and quality of the ideas that inundated the minds of the two persons concerned in this social interchange. It is the experience of many that music does bring with it into the mind a chain of ideas, but our experience has been that these ideas are not such as to bring immediate enjoyment to the atmosphere of social small talk. Music calls to mind deeper, more intimate emotions and conseruative ideas, which it uses for entertainment at the average social gathering. It is a relief, however, to know that it is because music inundates with ideas that conversation redoubles in vivacity and loudness the moment music begins.

In our last issue a note was made in regard to endowments for music schools. We have been much interested to read an editorial article on the same subject in a recent issue of the *Journal of Education*, published in Boston. We take pleasure in reprinting this for the benefit of our readers. It shows very

clearly the reason why liberal endowments are necessary and why those who are interested in music have a right to look for such benefactions from those who give to educational needs.]

Music schools should be, must be, and will be endowed. It is a strange and humiliating fact that of the vast sums given to the cause of education by persons of large means in their lifetime, but few, if any, practically none have given for the benefit of music, which really is one of the most needy and deserving of all phases of education.

No other branch of education is so uniformly for the benefit of the public. Musical talent cultivated and musical art magnified are never primarily for the benefit, comfort, or pleasure of the artist, personally, nor for the benefit of the family or friends, but for the multitude. Literally hundreds of thousands of persons are benefited, rested, comforted by every musical artist.

Music, vocal or instrumental, is the one talent that must be skilfully and scientifically developed. A genius in mathematics, in science, in literature, in the classics, in oratory, even in art may get great power through those study and self-training, but not so with music. Here there must be the best training, always by a master in this art.

An ordinary man may direct one's studies in other branches of education and be fairly successful, but a musical genius must be trained by a master, and as masters are always scarce, it is the most expensive of all education. Here false methods or quick treatment is fatal.

Musical talent and aspiration are as likely to be found among the common people, or even among the poor, as among the well-to-do, and as their number is as ten to one, there are many more of them, so that most of the possible musical artists can never be given the training which would qualify them as assistants. It is needless to say that such artists should not be individually indebted to any one person.

The public schools can never meet the needs of musical artists. These schools can do vastly more than they are doing, should do and will do more, but at the most they can merely educate all to a point where genius may be revealed, and then there must be such work at the hands of the master, instrumentalist or vocalist, as will develop her strain of individual genius, for no two musical artists are in the same field.

At the same time it shows conclusively that adequate endowment is in the hands of the people for the sake of the public, and for the advantage of worthy talent. Such endowment can only be advantageously used in connection with some existing institution. It takes years to bring together a body of harmonious artists in this branch of education. Almost as well to try to duplicate Harvard, Yale, or Princeton by means of a fabulous endowment as to create by mere money a conservatory of music.

It is said of some of the great captains of industry, finance and labor, that they have the faculty of taking up a problem, of concentrating their thoughts upon it for a time, and then, in what appears a short time of pronouncing a decision, the world would seem to indicate that the strong men in the various walks of life reach conclusions unaided. Not so. In every case, the essential facts were laid before these men in a thoroughly digested state, and what they did was to review the various data and then reach conclusions. It is not a case of individual work, but of solidarity.

A parallel can be made in the work of the music profession. There are problems common to all teachers, certain troubles that annoy every one, needs that confront the young and the old. How are these to be solved? Is it the work of each teacher to find his own way? Is it such a method economical or scientific? Why not take a lesson from practical business men and from scientists? They meet in convention; every manufacturing, industrial, educational or State organization; the learned professions, medicine, theology, law, education, architecture, etc., hold annual, in some cases, monthly meetings, to discuss common matters. Why should not the music teachers of a community meet occasionally and talk over matters of common import and interest? When two persons seriously discuss a problem, additional light is sure to come to each one. Try this plan, in a small way, if you are dubious as to its value. Talk over professional problems with some teacher, not in your own special line. Perhaps you will be willing later to meet with three or four others.

NO. 4224

To Dr. E. A. Wolf.

Dream of Homeland.

Idyl.

CARL WILHELM KERN, Op. 81.

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Miss D.—has many fine vocal qualities, but is so self-centred that no amount of technic will put her in good form for an audience. She calls it sensitiveness and stage fright, but is far too cool-headed for either. It is sheer selfishness.

Miss E.—will always phrase badly, and bungle the tempo, but she will always please. She is as simple and free as a child, open-hearted, honest, and lovely. She is not clever or deep, but she looks her audience in the face, and sings to them, not at them.

Miss F.—is clever and deep; but somehow her voice will not "come out." In spite of months of hard work, it is still a little throaty, and her style too self-contained. She is a dreamer, reading her songs like a poet, but too subjective to freely deliver her message, and paint with bold strokes. If she had the courage to express herself, her voice would blossom like a rose, and her delivery would take on the authority of the artist's.

These are a few of the instances where a teacher struggles against great odds. Every thoughtful teacher could add to the list. Breathing exercises, scale work, and vocicises, cannot alone for a serious rift in the lute of personal character. Good singers are made of sterner stuff than the public realizes; and the best teacher in the world cannot build upon a poor foundation.

We have most of us heard of the three requires for a successful singer, given by a Parisian teacher: 1st. Voice. 2d. Voice. 3d. Voice. Aye! But whence that voice? Does it spring wholly from vocal chords, palate, diaphragm and chest? No! It is the marvelous mouthpiece of a "great nature," in the personal history of great singers will, in the main, testify.

We cannot do without common sense and ordinary technical training in the studio. But, adding to that, keen insight into human nature, and an accurate gauging of the effects of character upon the voice, will technit not become a little less of a god? Does it not behove teachers to study their failures more carefully; to consider that voice timbre is not more important than moral calibre; that the intellect is fed from the springs of morality and righteousness, and the fountain never rises higher than its source?

AN INTERVIEW WITH PROMINENT VOICE TEACHERS.

BY EDITH L. WINN.

Mr. X.—Americans are careless concerning English diction. They should first learn to read English well before they sing it at all. I was taught first to read the classics aloud to my father, who was a voice specialist. I always read to him in the evening, sometimes in English, sometimes in German, but my German was still bad. Infection should first learn from the spoken language. It is a strange thing that most vocalists are poor readers and their speaking voices very bad.

Madame Y.—Phrasing is not absolute but how necessary is a study of it to vocal success. I remember going night after night in Paris to hear Bernhardt. The study of her dramatic powers and her subtleties of phrasing opened a new vista to me. I believe that no one has ever influenced my ideas of phrasing as did she, for the true artist learns quite as much from related arts as from her own specialty.

A. L.—One true object of an American Opera School is to prepare students for the stage at home with the advantage of foreign teachers in a home environment. There are many reasons why a woman should not go abroad to study. She does not know to whom to go for lessons and she does not know the language and customs of the country. Of course, there are just as many bad teachers abroad as in America. There had teachers everywhere, and quite a good number in our large cities. We select good teachers that the students may enjoy the instruction of foreign teachers here in our midst. Of course, we do not aim to prepare for the opera alone. This is only one of our aims.

These young women, especially young men, and especially young women, go into the opera classes. They know that there are only a few places in legitimate opera in this country, but they remember that Miss Nordica, an American, is among the greatest of all present-day opera singers, and they think that there may be one chance for them. We do not ask them why they come. If they fail to find a place in the opera, the study which they have had will broaden their education, enable them to criticize works which they hear, give them poise in musical rendition and

appreciation for what is fine in vocal art. Nothing is lost. If they become teachers, the training is of value to them. As voice teachers, they need operatic training to give them entry to a program. The study of opera gives to the student dramatic ideas which must color all other work. Then, too, the technical mastery of operatic music requires years of study. The student of opera needs a good voice, a fine presence, dramatic instinct, patience and, above all, a fine sense of beauty in art.

Mr. G.—In preparing teachers for their work, we cannot select a teaching repertoire for them. They must assimilate and learn by experience what to use. We cannot lay down rules for boarding schools and colleges in which voice is taught. Our rule is to go out to teach and they a few hours; these are all the time they should begin to study how to train voices. What can we do in one or two years of preparation? Simply nothing, but try to impress upon pupils who are to teach that they know nothing of the art of teaching, and that the best thing for them to do is to be *careful* of young voices. We try to teach them what *not* to do. That is all.

E. H.—Not one person in ten has the tonal ear for voice building. Not one teacher in ten has ear for discrimination in producing tone.

Signor T.—American pupils are hard workers. They learn the dietion of opera slowly, however. The trouble is that they have been brought up on the traditions of opera. America has not an "opera atmosphere." What is a week of opera in a season? Nothing at all. Why, abroad, the students drink in the atmosphere with the very air they breathe!

L. X.—Tone is not absolute. It is relative. Voice pupils should hear great pianists play, also great violinists. Above all, let them learn early to save their voices, and if they teach, to teach others to save their voices.

Jmc. L.—There are rules, rules, rules, to be observed in the opera. Individuality comes only when one has learned the truths of dramatic action so well that one is daring enough to be original. Great art is simply itself. What is interesting is that the offspring of art is art. It looks east to see a great opera singer act upon the stage. It looks west to see a great actor, singer, interpreter—all in one. Americans

should not only learn to speak foreign languages in the opera—they should be *true* linguists. Diction seems easier for the American than interpretation. There are certain traditions to be observed in all operas. One must respect these. The interpretation of great operas varies among great artists; however, Grisi admired Jenny Lind and the Lind admired Grisi, but each had her own interpretation of her role. I have heard at the theatre, too, such artists as Rajman and Bernhardt. They were wonderful in their singing of the same character—but they did not interpret alike.

Mr. T.—There may be more than one way of playing the violin and piano, but there is but one way of singing, that is—the true way. All are striving toward the ideal but few have the *tonal* concept for which they strive so hard. The finest teacher in the world cannot teach a pupil to sing who has no *inner conception* of what is beautiful in tone. Teachers play upon the souls of pupils, upon a receptive mind, too, but teachers cannot work when *tools* are not sharp. Give me a keen, intelligent pupil and I'll accomplish more with an average voice than with a gifted pupil who is nightingales only in natural quality of voice. I am looking for average voices for heavenly voices. I am looking for average voices, possessed by young men and women who have brains and temperament and the will to work. That kind of material pays better than any other. Heavenly voices are mostly disappointing when one knows the possessors to be brainless.

THE EFFECT OF ENVIRONMENT ON VOICE.

BY GEORGE CECIL.

M. VAN DYKE is of the opinion that the state of the voice depends upon the singer's health; other authorities, too, have expressed themselves to the effect that the health of the voice is, to a certain extent, influenced by other conditions—conditions which are less remote than might be imagined.

A naturally round, well-filled, and rhythmic voice may lose something of its character if the singer is in any way harassed, or if excesses—no matter of what nature—are permitted. Business worries may bring a hard, strained quality; insufficient food (as

might be expected!) an undesirably thin tone; and an over-indulgence in whisky or in insinuating lip-gloss is absolutely fatal; some instances prove this. Domestic troubles also play havoc with the voice; a long course of friction between a husband and wife may result in a good voice deteriorating into a poor one. Briefly, happiness, moderation and good health can practically make or mar the singer's voice. It must, however, be pointed out, that the rule like all others, has an occasional exception. For instance, an artist sometimes finds it possible to sing brilliantly while suffering the agonies of toothache or the scarcely less devastating headache, while a wisedom successfully!

It will, perhaps, not be out of place to allude to smoking. Everyone knows that Mario was an inveterate smoker, even defying the rules of the theatre by puffing his cigar in the wings during the acts, and that his voice was a particularly beautiful one. It may not, however, be common knowledge that most of the prominent tenors, baritones and basses of today smoke in strict moderation! M. Jean de Reszki cannot withstand the temptation of a cigarette; Signor Coruso smokes cigars—and enjoys them immensely; Signor Scotti prefers Russian cigarettes—which he smokes through a holder: M. Joumari indulges in the same brand; Signor Bonci, who is delighting all London in the Waldorf, prefers Turkish cigarettes; and M. John Coates (whose Lohengrin has yet to be heard at the Metropolitan Opera House) has a hankering for cigars.

Surroundings also influence the quality of the voice, the extent depending upon the singer's strength of mind, for whereas the ordinary person who is thrown among vulgar people is almost certain to acquire a common tone, the artist rises superior to the occasion and emerges triumphantly from the ordeal. This is specially noticeable in London—where a singer is sometimes forced to live in the suburbs and to mix with the unbridled Philistines. To many a young and impressionable beginner such conditions are a source of danger, though an older and more imaginative singer may emerge unscathed from the ordeal.

Practical experience has shown that a residence in Italy, or in some other Southern country, plays a part in forming the quality of the voice, for though the possessor of a voice which resembles Svengali's cannot expect to work wonders with it by living in Naples, a naturally thin voice may be immensely improved by a stay in the "sunny South," as Italy is termed by those who have not been there. For that matter, twelve months spent in any warm climate have the effect of strengthening the voice; a "hot weather" in India, for instance, will work wonders with a small voice, often converting it into a fairly serviceable one.

THE AMERICAN VOICE.

No man of real dignity, said Aristotle, could ever be shrill of speech. It is a rare saying, and it is one that ought to strike home with peculiar force to the minds of the American people. As a nation, Americans are certainly shrill of speech, and they are slowly but surely awakening to a knowledge of the same fact. But although an occasional article in newspaper or magazine has of late stimulated thought and discussion on the subject, there has been so far no definite agitation of a subject more important to national comfort and well-being than perhaps appears upon the surface.

The cause of our shrill voices has been attributed very many to the climate. This it would seem more reasonable to attribute to the cause to the nervous haste and want of time which pervade business and social life. We have not yet gained the "power through repose" that comes with settled convictions, with full attainment of our ends, or with the equally satisfactory though pessimistic conviction that the ends were not worth attaining. We are anxiously pursuing fame and fortune, and failing to do so, far as our observation extends, are remarkable for steady, even tones and musical intonation. In both classes of example, the musical quality is mainly due to the habit of self-control—the conquering of the ego—which in the former case leads to self-negation and in the latter toward power over others.

Reasoning in a circle, we return to our starting-point—that the possession or acquirement of a perfect musical voice is largely dependent upon the condition of the nerves. This, in turn, is largely dependent upon the manner of living and the amount of self-control exercised.—*Musical Courier*.

THE ETUDE

We may not go so far as to agree with Grétry, who declared in his "Essays on Music" that a "Good-morning" was always sufficient to enable him to appear in general the pretensions or simplicity of a man, and who insisted that this "Good-day, sir," and "Good-morning, my friend"—being an undisguised and natural expression—if put to music with the exact intonations "would show what a power vanity is and how quickly the key changes when its influence ceases to be the ruling one." But we cannot fail to notice the all-powerful effect of tone in all relations of life, and to perceive how certain tones express the speaker's individuality. Illustrating this fact, he said that individuality will assert itself through speech by showing that although a man and a woman living constantly together can adopt each other's intonations, these same intonations, creating such surprise in ordinary conversation, will disappear very suddenly if expression is to be given to the passions or any deep emotion. At such times everyone resumes the tone which belongs to him individually.

"Nature preserves its originality at all times under all circumstances." By this we mean that there are many teachers who do this. It is the same with pianists and violinists. Now in the case of singers, we have to assume that several teachers are better than one, but of course, one teacher is better than two. Study the same branch at the same time with two teachers. There are teachers who claim that they can teach everything voice culture, opera, lieder, oratorio, concert, and all that makes a singer an all-around artist. We do not, however, believe that there are many teachers who can do this, and we are inclined to the opinion that it would be wiser to specialize than assume the responsibility of teaching all the branches included in the training of a voice artist. Let one make a specialist of one, another of another, and a third of interpretation and so on. More than that, we assert that in order to become a great singer, the student should also be a pianist and understand harmony, and be thoroughly up in the history of music.

There are many good voices, but there is a dearth of good singers in all countries. Instrumentalists, who are generally better educated in music than singers, frequently refer to the latter indifferently as "just a singer." This is a disservice to the singer, just as it is to the pianist and violinist to be "a musician." But the singer is a "singer" and nothing more. There will be an increase in the number of broad-minded, well-educated musicians when the musical education is modified somewhat on the plan of a university education. In the university there are separate professors for various branches somewhat similar in character, and one would think of attempting to upset this excellent plan. This is a pretty big universe, and in the civilized parts there is a chance for all who possess some ability, average intelligence and plain everyday honesty.—*Musical Courier*.

DOES THE VOICE MAKE THE SINGER?

BY EVA HEMINGWAY.

EMERSON says: "We are all wise. The difference between persons is not in wisdom but in art." Every person has something of a voice and some insight into the gift of song, but not every one with a voice dares to name grant the power of art.

Voice does not make the singer, but with voice must be used intellect (constructive intellect), that is, an intellect which can concentrate intense passion and a single subject, can discriminate upon what to intensify. Philosopher Bain says: "Mind starts from discrimination." With such an intellect will the singer detach the best from his subject and thereby give the best to the public.

Music, the vocal organ, however, is partly trained by the intoning or chanting of the daily prayer or "offices" which are a necessary part of the life in a religious community or convent. But the voices also of many old-fashioned gentle women, of nearly all trained nurses, and of many women in all classes of life who do not strive constantly and nervously to make themselves heard above the din and roar of city streets, are also pleasant to the ear, and the voices, too, are voices of our great grandmothers in America and of great grandmothers and grandmothers elsewhere, so far as our observation extends, are remarkable for steady, even tones and musical intonation. In both classes of example, the musical quality is mainly due to the habit of self-control—the conquering of the ego—which in the former case leads to self-negation and in the latter toward power over others.

In the correct way to breathe is to breathe naturally; since it is natural for most persons to breathe wrongly I might add, naturally, as a child breathes. And when you are singing with the breath in the right position, fill the lungs slowly. Watch the effect and you will find that the body increases in size throughout the entire circle which covers the larger, which is the lower part of the lungs, and further considerations after you have made that discovery are unnecessary.

8. A.—1. In the male voice as it ascends the scale—these tones are left open in the extreme upper notes—the result is a clear, hard, un sympathetic quality. The best teachers modify that quality by teaching the pupil to produce what are by most authorities called covered tones. When they should begin differs in different voices of course. The best way to find them is to sing an *oh* through an *oo* into an *ah* or from an *eh* into an *o* then *ah*—taking care to maintain in the *ah* the position, quality and feeling of the *oo* above it.

2. Covered tones are good tones if correctly made.

3. I think it is proper to speak of tones as good or bad. It would be more elegant perhaps to say correct or incorrect, perfect or faulty, right or wrong.

REINA.—1. You would sing the *e* long before words which begin with a vowel. You would give it the short sound before word beginning with consonants. The same applies to the vowel *a*. There are but few exceptions to this rule.

2. It is more necessary that you learn an excellent repertoire than that you have selected for your voice which "sheds off your voice like others." I advise you to sing the tenor solos from the oratorios and study them. Both Church and Schirmer published them in a separate volume. They also publish the arias for tenor from the different operas. You can order these books from the publisher of *Tut. Erk.*

We have not mentioned the physical requirements, for one has intellect, voice, passion, impulse, the physical (breath, control, attack and release of tone, correct carriage, and chest expansion) can easily be required. Many talented persons have all the requirements for becoming artists had their early training taught concentration and poise of character.

EXERCISES VS. STUDIES.

A BOULD of studio buildings in our large cities suggests to me that the students are not through choices or necessity. Hardly does one hear a pupil doing solfeggio or vocalise work; everywhere one hears pupils doing short exercises that seem to be intended to develop the voice upon some one line, rather than to promote a smooth, well rounded technique. Is it rational to suppose that a voice can be built up into a perfect machine without considerable work in studies designed to promote execution and style? Are the pupils in these studios not learning to sing exclusively? The studio student has studies in hoover and scales and arpeggio forms, but the work that is relied upon to make the finished player is that done in the study of the etudes of the masters of violin composition as well as playing.

The present writer believes that the singing teacher makes a mistake in not putting beginning pupils on the same basis as the piano or violin teacher puts on his. It would be better to teach them to sing and learn to play the instrument, as well as the need requires, as well as the need of the use of it, and that time and the study of many exercises in technic and style are necessary. The teacher who relies on a few exercises to "place the tone" and then begins to teach songs, for fear the pupil will leave and go to another teacher, is taking the quickest plan to send that pupil to another teacher. Start the pupil on a systematic, logically-arranged study of art and make plain to him the plan to do and you will be far more apt to have the pupil stay. The second year will show results in smoothness and finish of voice.

The great singers of the day, especially in opera, were not made by sticking to a few set exercises of one or more teachers, but by thorough study and work on the best vocalises written by masters of their art for the purpose of promotion of style and finish.

QUESTIONS AND ANSWERS.

H. F. G.—1. It is my impression that yodelling if indulged in to any great extent would mar the voice of the voice.

The correct way to breathe is to breathe naturally; since it is natural for most persons to breathe wrongly I might add, naturally, as a child breathes. And when you are singing with the breath in the right position, fill the lungs slowly. Watch the effect and you will find that the body increases in size throughout the entire circle which covers the larger, which is the lower part of the lungs, and further considerations after you have made that discovery are unnecessary.

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ORGAN AND CHOIR

EDITED BY EVERETT E. TRUETTE.



AN ANCIENT ORGAN CASE.

The above represents the organ case in the church of Aire sur la Lys, a small town not far from St. Omer, Pas-de-Calais, and was originally built about 1665. Florid additions were made later.

WHEN an organist or an organ committee examines a new organ for the purpose of deciding whether or not it has been constructed up to the required standard and should be accepted, one of the first and most vital parts to be examined is the wind-supply—the lungs of the organ. At such times several points, which would clearly indicate the failure of the organ, are overlooked, and in after years, when the inadequacy of the wind-supply is painfully apparent all the time, it is a common matter of wonder that such shortcomings were not anticipated when the instrument was critically examined.

Quite a number of years ago the common test for proving the sufficiency of the wind-supply was to play the "Doxology" on the full organ. The futility of such a test is obvious. The question to be decided is, has the organ sufficient wind-supply for every demand that may be made upon it at present, next month, next year, and at all times. Some organs seem to have a sufficient wind-supply at the moment of receipt. No composition requires an extra large supply of wind added to that on the previous, and all the conditions were in favor of the organ. The organ being new, all its joints were perfectly tight and there was no escape of wind. But at the end of a year many of these organs show a deplorable lack of wind-supply.

There are various circumstances which reduce the available supply of wind in an organ as the instrument grows older, circumstances which are not the fault of the organ builder nor the fault of the church committee, but which should have been provided for at the outset in every organ.

TESTING THE WIND-SUPPLY. For the purpose of deciding whether or not it has been constructed up to the required standard and should be accepted, one of the first and most vital parts to be examined is the wind-supply—the lungs of the organ. At such times several points, which would clearly indicate the failure of the organ, are overlooked, and in after years, when the inadequacy of the wind-supply is painfully apparent all the time, it is a common matter of wonder that such shortcomings were not anticipated when the instrument was critically examined.

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THE last page of the "Marche Religieuse," of Guilmant, or the last page and a half of the "Finale," of the first sonata of the same composer. The last page of the first and last movements of the sonata in D minor, No. 1, for four hands and double pedal, of Merklin, is a severe test. In the "Marche Funèbre et chant Seraphique," of Guilmant, the passage of large chords during the long trill in the pedal is a severe test on the wind-supply of many organs. Parts of the "Concerto," in G minor for four hands, of Thiele, are impossible on many organs.

A very reliable test is to hold the following chord (with full organ and all couplers) for an indefinite period and watch the wind-indicator.



The indicator should go down to a point between $\frac{1}{4}$ and $\frac{3}{4}$ and remain there indefinitely. To be more exact, when the chord is first played, the indicator will show a loss of wind, about $\frac{1}{4}$ at once, but as the

motor moves faster and faster, the loss of wind will be slower, until the point when the motor is running at its greatest speed, when the loss of wind should be as great as (or greater than), the demands of the chord, and the indicator should remain nearly stationary (possibly with a little oscillation). This point should not be near total exhaustion of the wind and $\frac{3}{4}$. In some organs which have specially large wind-capacity, it will be near $\frac{1}{4}$.

If the wind-supply is sufficient to keep the indicator between $\frac{1}{4}$ and $\frac{3}{4}$ indefinitely, the wind-supply is excellent and will stand any ordinary loss of wind or account of shrinking and swelling together with the wind in less than a minute, the supply is insufficient and will cause inconveniences whenever the Full Organ is used for any length of time during the season when the unavoidable leakage is the greatest. If the above chord slowly exhausts the wind, and in a minute and a half or two minutes completely exhausts it, the supply is barely sufficient, with any appreciable reserve, and may in extreme cases be insufficient. The longer it takes to exhaust the wind, the better the supply, and if it cannot be exhausted at all in this manner, the wind-supply is excellent. I have seen organ builders, in displaying their organs to the committee, play large chords on full organ, but they watched the indicator closely and whenever it began to show much of a loss of wind they would shorten the chords, play staccato, or omit a few pedal strokes, until the indicator showed a sufficient gain of wind, when they would again play the large chords.

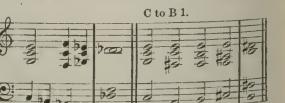
While a piece of music would require the wind that the above chord requires for an indefinite period, such a supply would indicate that no legitimate emergency could exhaust the wind.—Everett E. Truette.

ONE of the most interesting and MODULATION, practically useful subjects for study for the young organist is the study of modulation. A knowledge of this branch of harmony is almost continually useful in church playing. There are few churches in which at some part of the service the "On High" will not do good and bad places. The time after the gathering at the offertory, there is frequent demand for a change of key into that of the following chant or hymn.

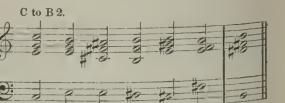
There are few organists who are not called upon at every service to modulate into the key of G or A from almost any other given key. It is therefore of the utmost importance that the young organist who may already have some knowledge of harmony, should master a few of the general principles which govern the practice of modulation in such cases.

First, the modulation must be brief, the change of key should be effected at once, so that the new key can be established by a cadence or by a short prelude in the new key appropriate to the hymn chant, the new or other key which is to follow. If some thematic material from the music in hand can be used or alluded to in the course of the modulation or the prelude, it will, of course, add to the meaning and interest of the work.

Such is the close relationship of keys, that brevity in modulation is very easy of accomplishment, and any modulation can be made in a succession of four chords, counting the starting chord as one, and the chord of the new key as four. Thus, from C to D-flat.



C to B.



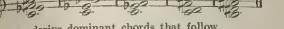
B to G.

Here the modulation is already effected on the fourth chord.

Secondly, the modulation ought to be diatonic rather than chromatic. Much has been written about the use of the diminished seventh chord for modulations. For, by enharmonic changes and the lowering

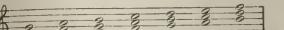
of either of the component tones of the diminished seventh chord by a chromatic half-step, four separate dominant seventh chords can be formed from a single chord of the diminished seventh. Thus, from (1),

(1) In D \sharp In B \sharp In G In E



one may derive dominant chords that follow.

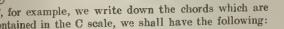
But this device is rarely actually used in modulations. Good composers, as a rule, employ diatonic modulations, just as they write for the most part, diatonic music. If we decide to employ diatonic modulations only in effecting a modulation, the point to be first settled is this: In what way are the two keys in question related to each other? We must then have a thorough knowledge of the relationship of keys, and be acquainted with the harmonic content of each tonality, for relationship between two keys exists through the presence of chords which are common to both keys. In order to determine the content of a key, we may write down the chords of each degree of its scale.



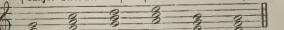
In A minor



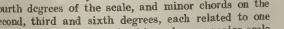
In G



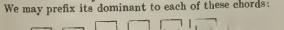
In F



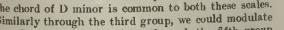
In E



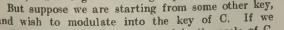
In D minor



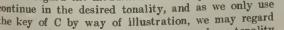
In C

In B \flat 

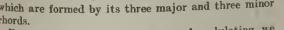
In A



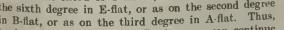
In G



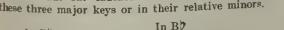
In F



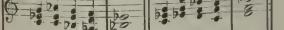
In E



In D



In C

In B \flat 

In A



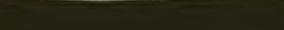
In G



In E



In D



In C

or of either of the component tones of the diminished seventh chord by a chromatic half-step, four separate dominant seventh chords can be formed from a single chord of the diminished seventh. Thus, from (1),

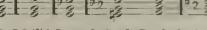
THE ETUDE

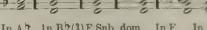
In F minor.



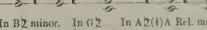
The following table shows some of the relationships of the C major tonality with other tonalities:

(1) In G In F Dom. in F minor. In E \flat

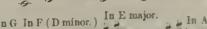
In D \sharp (2) G Dom. In G In D In C minor.



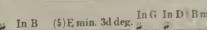
In A \sharp In B \sharp (3) F Sub. dom. In F In B \sharp



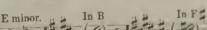
In B \sharp minor. In G \sharp In A \sharp (4) A. E flat minor.



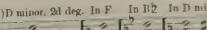
In A minor



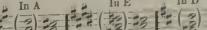
In G In F (D minor.) In E major.



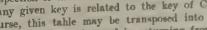
In B (5) E minor. 3d deg. In G In D (B minor.)



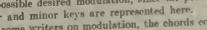
In E minor. In B In F



(6) D minor. 2d deg. In F In B \sharp In D minor.

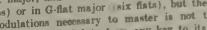


In A In E In D

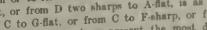


How we have major chords on the first, fifth and fourth degrees of the scale, and minor chords on the second, third and sixth degrees, each related to one of the major keys. So that in this and every major scale we include three major chords, and their three relative minor chords.

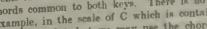
We may prefix its dominant to each of these chords:



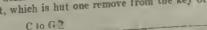
In A



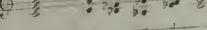
In E



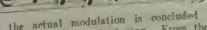
In D



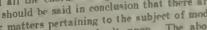
In C



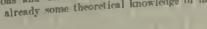
In B \flat



In G



In E



In D



In C

By inspection of this table we can determine in what way any given key is related to the key of C, and in what way this table may be transposed into every other key, or it may be used in returning from any key to the key of C, or it may be used in a study of any possible desired modulation, since all practicable major and minor keys are represented here.

By some writers on modulation, the chords common to the two keys under consideration are called bridge chords. The number of keys actually used in church music do not exceed the possible tonality. There are few hymns or anthems in B major or B-flat major, and still fewer in F major (six sharps) or in G-flat major (six flats); but the range of modulations necessary to master is not thereby lessened, for to modulate from any key to its sharp fourth or to its flat fifth, as from E to four sharps to B-flat, or from D to two sharps to A-flat, or from G to C to G-flat, or from C to F to A-flat, or from G to B to B-flat, these are difficult problems in the study of modulation, since there are no chords common to both keys. There is no chord, for example, in the scale of G which is contained in the scale of G-flat, but we may use the chord of C as a dominant in F minor, and so reach the key of D-flat, which is but one remove from the key of G-flat.

C to G \flat

In G \flat

In E

In D

In C

Here the actual modulation is concluded on the fourth chord from the beginning. From them for ward all the chords belong to the new key.

It should be said in conclusion that there are many other matters pertaining to the subject of modulation which cannot here be dwelt upon. The above suggestions and directions are excellent for those who have already some theoretical knowledge of harmony.

and who desire to make a practical use of what they have learned, and the best help to a thorough understanding of the subject is to work on exercises, available in books of exercises, and on the keyboard. The student should study in this connection all sorts of rhythms, and should try to embellish his exercises with passing notes, suspensions and other harmonic ornaments, so as to give interest and meaning to all his work.

It will also be of great benefit for the student to analyze the works of the masters to see how the keys succeed each other, and how the modulations are managed. The student should study in C major Op. 10 and Op. 12, Mendelssohn's G minor concerto, Chopin's nocturnes and polonaises, and any good piece for the piano; or for the organ, by a standard modern composer, will afford material for this profit able study.—Herve D. Wilkins.

EVEN life is like a rare picture made up of a mysterious arrangement of lights and shadows. Each is essential, and would be as nothing without the other. If we could only believe this when the heavy lines of shading are cast across the light of our happiness!

We increase the general efficiency of the mind when we improve any one form of conscious process, is a delightful statement of the attitude of modern psychology.

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HUMORESQUES.

BY ALFRED H. HAUSBARTH.

LITTLE WILLIE, AT THE PIANO RECITAL. (A dialogue)—Willie: "How many pianos are there in the world, Pa?"

Pa: "I don't know the exact number, but I do know there is one too many, and its location is in the flat above ours."

Willie: "Why does that singer make faces at the audience?"

Pa: "Probably because she doesn't care whether we like her or not."

Willie (watching the frenzied antics of the pianist wrestling with the Twelfth Rhapsody of Liszt): "Did he make a mistake?"

Pa: "A mistake, I wish?"

Willie: "O, I just thought he was getting mad."

Pa: "A fiddler, my boy, is a man who just plays the fiddle or violin."

Willie (after a little reflection): "Then the fellow who plays the big fiddle with standing room only is a lodger. I thought so."

Willie: "Is he playing now (the pianist), Pa?"

Pa: "Why, no, of course."

Willie: "Well, if that's playing, I don't want to learn. I call that work."

Willie: "Why doesn't he take a rest? He must be tired. I am myself."

Short pause.

"No more piano excites for me." Finis.

MUSIC HATH CHARMS, ETC.—A progressive banker in one of our large cities employed a small band to dispense music to his suffering victims while under the knife.

It is wonderful how many new, and only correct methods of singing are now in vogue. And yet, the Italians still can sing.

JUST A LITTLE GAME OF BALL.

The catcher: The critic who catches what the band lets slip.

The pitcher: The manager, who hands out the business.

First base: The oboe player.

Second base: The trombone player.

Third base: The double-bass player.

Batter: The man with the baton.

The game embraced many runs, slides and shot stops.

Arthur: "They say he can make the piano talk."

Alice: "Yes, but such language I never heard in all my life!"

Smith: "Whenever I hear a parlor organ going, I feel sad."

Brown (reflectively): "So do I."

Smith: "Isn't it strange?"

Brown: "Not in my case. You see I bought an organ on the instalment plan, and my daughter played on it continually. I heard it going every night in the week for six months, at the end of which time I got stalled on the instalments and then I saw it going."

PLAYING IN '05. PLATING AROUND THE KEY.—Hans (just back from the country), to his friend, Herr Matthes: "I heard the village hand bell play 'Star Strangled Banner' with variations around the key, and it sounded like the storm before the calm. It was a regular key-puzzle."

Friend: "I hear Grace is making wonderful progress in her music."

Mother: "Yes, her teacher says formerly when he played duets with her she was always a bar behind, and now she is always a bar ahead."

THE MUTE.—Mother: "Are you sure that the room you have to let is quiet?"

Landydy: "Oh, rest assured of that. There is a singer in the next room and it must be quiet or she couldn't practice."—Chicago News.

ONE WHO LOVES HIS FELLOWS.—"Blitzin is a good deal of a philanthropist."

"He never gave anything to a college or a library."

"No. But he says he is not going to let his children learn to recite or play the piano."—Washington Star.

WHAT DID HE MEAN?—Willie: "Alice plays nothing but classical music."

Tom: "Yes, mistakes aren't so noticeable."—N. Y. Evening Telegram.

NO DISCOURSES THERE.—"How is your choir getting along?" inquired a country clergyman of the Rev.

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QUESTIONS AND ANSWERS.

O. G. 8—1. In Schubert's "Serenade," transposed for piano, the first part is as printed in the "Prestre edition," the lower part is the same as in the "Prestre edition," the lower two of the four staves of the brass is too long, places they may be upper. If only two staves are used in this, places they may be lower with the difficult or easier version.

2. The word "overt" indicates a choice between two passages.

3. Clarke's "Dictionary of Musical Terms" is a useful book giving explanation of terms used in music.

4. The "Ode" of "Luzerne Borgis" was composed by Deshayes.

5. M. S.—1. In n "De Capo" strains are not usually repeated.

6. When *acc.* is placed beneath notes on the bass staff play the passage an octave lower than written; *acc.* means add the octave lower.

7. W. B.—The opera "Luzerne Borgis" was composed by Deshayes.

8. Theodor Oester was born in Berlin, December 31, 1813, studied in Berlin, and gained vogue as a composer of light operas and comic plays.

9. The *Caliph of Bagdad* does not belong to the category of grand opera, but is classed as operetta by the French, which implies music of a high class, but not the words spoken distinctly. In grand opera everything is sung.

10. "Panserell," by Rossini, is classed as grand opera.

11. The word "feuilleton" is the French equivalent of our English word "tear-sheet."

12. Dr. Mason's book "Touch and Techne" is considered by competent judges to be one of the best expositions of the art of piano playing.

13. A pupil whose throat grows tired and hoarse after practicing vocal exercises in an hour a day, either practices too much or the practice periods are enough in many ways. If the practice is too much, then it is not quite weak. We advise against the use of strong cords or cataracts. A pupil who has a weak throat should be consulted before severe measures are adopted.

14. Pupils should memorize sufficient pieces to insure the possession of a useful repertoire.

15. F. P.—The name "shen-dou" is pronounced as if the word were spelled in English, *cheh-dow*.

16. Theory of music properly includes such subjects as harmonic counterpoint, composition, form, analysis, ear training, and the like. The statement of the classification and use of chords.

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